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CULTURAL ONLINE MAGAZINE

INK OCHi

FIRST OF ITS KIND FROM KERALA

VOL-1 ISSUE - 43
FEB 18, 2022

43

- EMPTINESS AS IT IS
- ECSTASY
- COPPER MONKEY
- KIRADU TEMPLE
- OLD TOWN OF GHADAMES

ARTIST
CORAL ALLEMAN

NATURE & POETRY IN BRONZE

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

METAL ART

Any art work that is crafted from the 'ores of the earth,' including bronze, gold, tin, lead, silver and iron is defined as metal art. It is also common to see metal art created from various metal alloys, such as aluminum. Metal art can be either purely decorative or functional and useful.

In the Early Bronze Age, for example, cups and bowls were hammered from metal – accomplishing both decorative and functional purposes. Although just about any surviving relic from the Bronze Age might be considered 'art' in our day, metalwork certainly has gradually become more and more decorative in nature - and the metal sculptures seen today demonstrate this most clearly.

Ancient History of Metal Art

Metal Wall Art - Iranian Due to its resilient nature, metal art can be traced back about as far as archeologists can record – even as far back as 7000 B.C. Crude artistic endeavors (hammered metal) can be seen in the Bronze Age. Iron, gold, silver, lead, bronze and copper artifacts have been found at ancient sites in Troy. Metal tools, utensils, dishes and even human figures and masks date back to some of the earliest known civilisations.

In the Medieval period, metalwork took on a renewed life as part of artistic expression. It was not uncommon to see heavy hardwood doors hung on elaborately carved and patterned metal hinges.

Happy Reading...!!
Varghese T. Thomas

KIRADU TEMPLE

AMAZING TO KNOW

This is the temple of Kiradu. There is no exact evidence of who built this temple. The guess is that, this is the time of Pratiharakal-Gyptus or Mauryus. >>

AMAZING TO KNOW KIRADU TEMPLE

INKochi eMagazine | Vol-1 - Issue No. 43
Feb 18, 2022

AMAZING TO KNOW

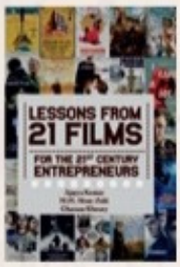
KIRADU TEMPLE

Although the sculptures of these temples are clearly visible, this is a work done by laser-like machines from the Mahabharata era. The English channel describes it as the creation of ancient aliens, but it's not. These temples are also known as the Khajuraho of Rajasthan. Shelley's craftsmanship, temple carving from 2000 years to 3000 years ago. This wonderful work of temples in Maywarfort, Orissa. <>

Contribution :
Santosh Parasurama Sharma

IVORYBOOKS

പുതിയ പുസ്തകങ്ങൾ



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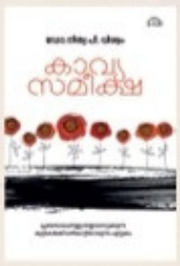

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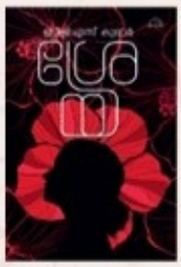

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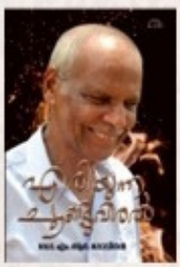

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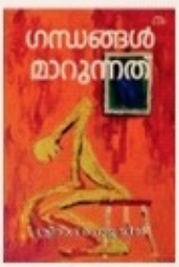

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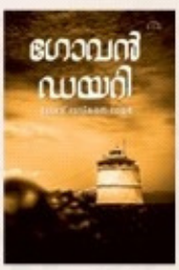

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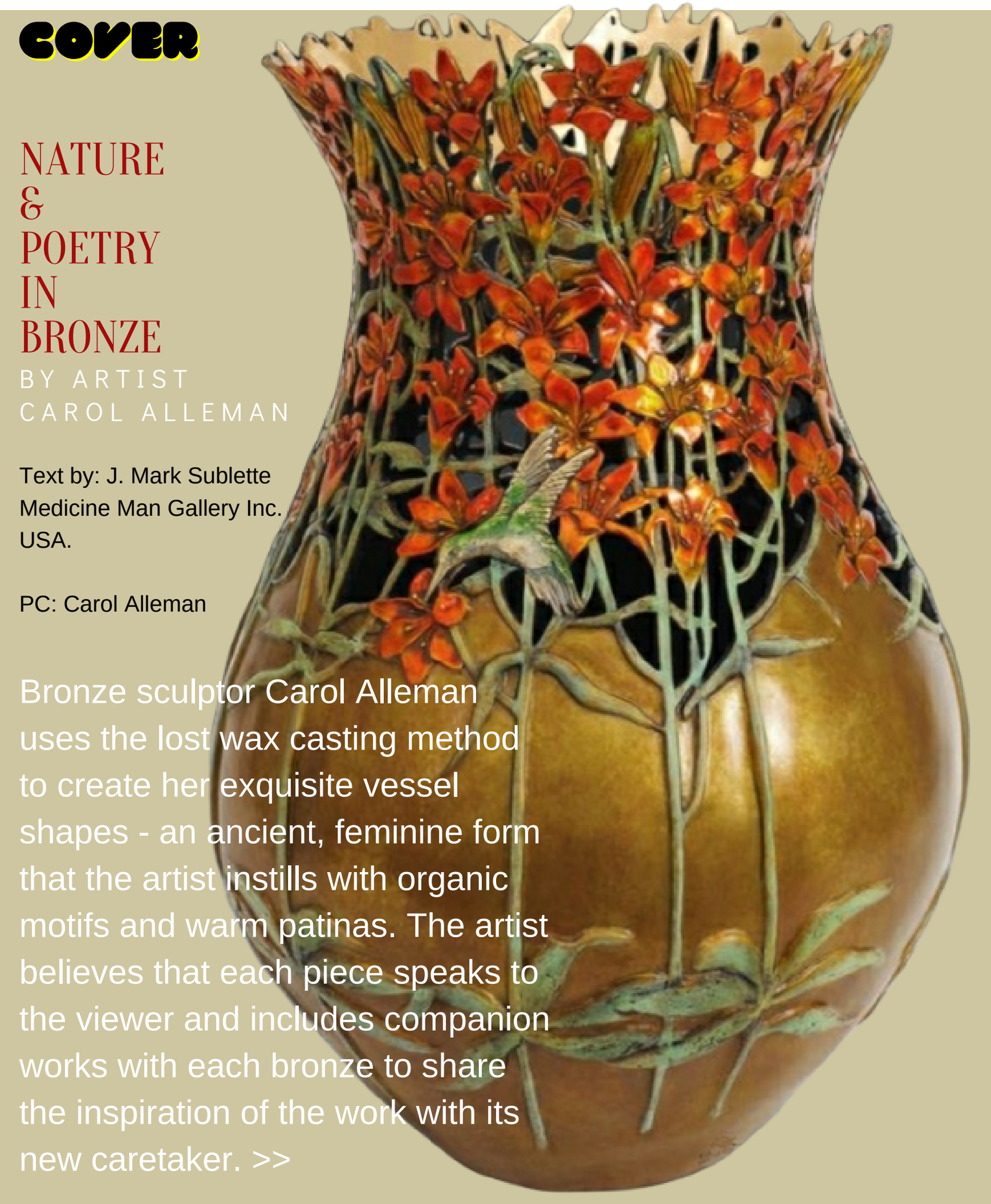
COVER

NATURE & POETRY IN BRONZE

BY ARTIST
CAROL ALLEMAN

Text by: J. Mark Sublette
Medicine Man Gallery Inc.
USA.

PC: Carol Alleman



Bronze sculptor Carol Alleman uses the lost wax casting method to create her exquisite vessel shapes - an ancient, feminine form that the artist instills with organic motifs and warm patinas. The artist believes that each piece speaks to the viewer and includes companion works with each bronze to share the inspiration of the work with its new caretaker. >>

ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Alleman has an extensive background in art education, both as a student and as a teacher. She has been featured in many national publications, juried exhibitions, and private and museum collections, including the permanent collection of the Tucson Museum of Art. >>

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ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Carol Alleman's Biography

In late 2000, after leaving her teaching career in art, Carol Alleman expanded her artistic visions in clay to include the lost wax casting in bronze. Embracing the alchemistic nature of this ageless material and highly crafted process, she created her first bronze vessel, Miracles. Thus began the mystical and organic Tree of Life and Nature Vessel Series.

This transition mirrored, to her, the longevity and ever changing character of nature as the bronze material holds inherent longevity and the patinas are ever, if softly, changing from season to season. Her signature, museum-quality work encompasses highly evolved, intricate patinas and vast cut-out areas providing dramatic displays of light - within the ancient, feminine vessel form.

The infinity of the circular form, while open to receive and pour forth is a powerful essence for her.

Companion Writings accompany each bronze - sharing the inspiration of each piece as she received it while typically including a poem.

She hopes and expects each piece to continue to speak to its caretaker, with a Voice changing within each new season of their life. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Combining the written word with her growing forest of bronze vessels, Carol additionally inspires audiences through her presentations and poetry readings.

Born in rural Pennsylvania, Carol Alleman obtained her degree in Art Education from the Pennsylvania State University (PA/USA) and continued graduate studies at the Lancaster Theological Seminary (PA/USA). Most recently, she has completed studies with various contemporary artists at the Scottsdale Artist School, Scottsdale, Arizona.

She is an elected Signature Member of American Women Artists, a member of Allied Artists of America and a member of Artists for Conservation. Her work has been reviewed as a featured artist by Southwest Art, Phoenix Home and Garden and Western Art & Architecture. She has completed numerous commissions, exhibits widely across North America including numerous museums and has earned awards in many juried exhibitions, while appreciating an international collector base. Her work is in the permanent collection of The Tucson Museum of Art.

Creative Process:

The intertwining dance - of nature, vessel, and the spiritual realms - continues to prevail in my work. Qualities of the ancient vessel form mirror my essence of living and creating. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Alluring and beautifully hued wildflowers of the Nature Series expand the body of work with a captivating and distinctively brilliant palette. Organic and mystical, each of the vessels impart an ethereal quality.

The circular form is powerful in its representation of the never-ending journey of eternity. The feminine vessel energies illuminate a willingness to receive (remaining open), a penchant to nourish (embrace and enrich), and the intention to renew the cycle through sharing (pouring forth and giving birth). The endlessly inspiring vessel qualities, coupled with my deep appreciation for the immense wisdom and beauty of nature, continue to be fertile seeds for the Tree of Life Series.

Author Ted Andrews, in Animal-Speak, suggests: "Every flower blossoms with reminders to be creative, and every tree whispers with its rustling leaves the secrets of life." Trees and flowers, nature and all Her elements indeed seem to whisper to me incessantly as I sculpt and write. Their language is mystical and magical, apparent and elusive, evocative and reassuring. Seemingly common elements and threads weave themselves together through my hands and words into amazingly poignant and often cryptic expressions. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Frequently, I am amazed when looking at a finished piece, as if to look over my shoulder and say, ‘Who did that?' I feel both humbled and honored knowing I was there, my hand following something much larger than myself. Again and again, I am blessed and inspired by the choir of guiding Voices throughout the process. The voices of the clay are the Voices of my inner guidance, holding a language I believe speaks to me and all of us at once. It is typically only after the vessel is completed that I am able to fully recognize and appreciate its full essence.

The vessels evolve into treasures with a sensation of history and antiquity - rich in a tapestry of story and symbolism. Forms, creatures and numeric elements take on a sometimes cloaked or sometimes visible presence in my work, while continually weaving a mystical, symbolic thread.

Although I obtained a formal education, as an artist, I consider myself largely self-taught. Each piece has its own process of evolving and I find myself learning, growing, and evolving in large and small ways along with each one. >>

ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Typically the smaller vessels are created as I hand-build a form in water-based clay, using slab and coiling techniques. I then refine the surfaces using a repertoire of tools often including a rice paddle, metal ribs and various stones. Always, I smooth and massage the interior with a slice of coconut shell, now worn to an intimately, silken surface. It is during this process of turning, scraping, and smoothing that I sit attentively listening to the vessel for guidance on its intentions - its voice. If I begin with an idea, I attempt to hold it most loosely, so as not to miss the opportunity to hear a deeper Wisdom.

With the surface prepared, and having received a sense of the forms' intention, I begin sketching on the surface with a small needle tool. With sketching complete, I use a subtractive sculpting method: removing all the clay that will not contribute to the finished form. Concentrated attention is given to the balance and rhythm of light as it will flow through the vessel openings - the light, and its reflections, being a powerful Presence within each vessel. A final refining of the surface and cutout areas follows before allowing the piece to slowly dry before it is fired in a kiln or molded. Certain vessels, including all larger vessels, are created in an oil based clay and/or wax. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

While these most often require armature, the process is quite similar with three major exceptions: the clay is never fired, the negative spaces created by the cut-outs must be visualized rather than actually "cut through" and a combination of additive and subtractive sculpting techniques are used.

With the original vessel complete, the second lengthy process of lost-wax casting begins. The intricate cutouts and open interior surface demand a highly labor-intensive casting process. Each cutout area must be re-cut in each individual wax form, and then cleaned to a smooth and even surface.

Unlike sculpture with an exterior surface alone, the open vessel form requires delicate attention to the surfaces on the interior, exterior and (because of the cut-out areas) often hundreds of spaces in between. Many, many talented hands (those whom I refer to as the wonderful "ghost artists") work with the pieces as they move through the precise stages at the foundry, insuring the highest level of craftsmanship in each step of the process. Unable to be physically present for each unique piece in each stage of the precise process, I work closely with these artisans, providing the necessary guidance to fulfill my visual and quality standards for each piece. A foundry proof (FP) is created, as the model/prototype, to assist the various artisans. Careful and repeated inspections are performed throughout the process prior to each piece receiving final approvals. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Companion writing accompanies most of my work. Once I have named the essence of the vessels' intention, I engage in lengthy research regarding the elements and images to be included. The writing unfolds gradually throughout the process. This prose is offered as a seed to ignite one's own contemplation while sharing the symbolic interpretation regarding the significance of the piece, to me, as it was born. It is my hope that the work will speak in many languages, changing from season to season in one's own life journey. I believe my writings to be messengers reaching far beyond the seed I receive while creating them.

Each piece is authored with a mark resembling a very broad, cursive "Z", found beside my signature. This mark is an expression of the Spirit (Wind) always moving within and around us. It is my way of remembering and acknowledging I never create alone - perhaps more accurately, my mark of gratitude. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Artist Statement:

The ancient, organic vessel form has become my signature canvas. I welcome other forms, dimensions and presentations as they arise in their season and enrich my ground of creative exploration. Intricately developed, multi-colored patinas continue to both challenge and entice me as I explore and expand the limits of traditional patina in my major body of bronze sculpture.

Forms, creatures and numeric elements take on a sometimes cloaked and sometimes visible presence in my work weaving a mystical, symbolic thread. I am continuously inspired by the incessant, mystical voice of nature and the human spirit in all its colors. Coupled with the profoundly feminine qualities of the vessel form, nature enkindles me to give voice to the darker corners of the heart while igniting a glowing ray of hope and solidarity. Unceasingly, I hope to be an ever growing gardener of the soul through my intertwining visual and written expressions. <>

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Producer: Bethania Resorts -Athirapilly | Lyrics: Besto Devassykutty - Mookkannur
Music: Noby Paul | Vocals: Noby Paul & Sruthy Sivadas | BGM, Mix & Mastering: Edwin Johnson
On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
Studios: K7 Studio Kochi & Peaks n Lows pro audios - New Jersey, Noise Lab Audio - Thrissur
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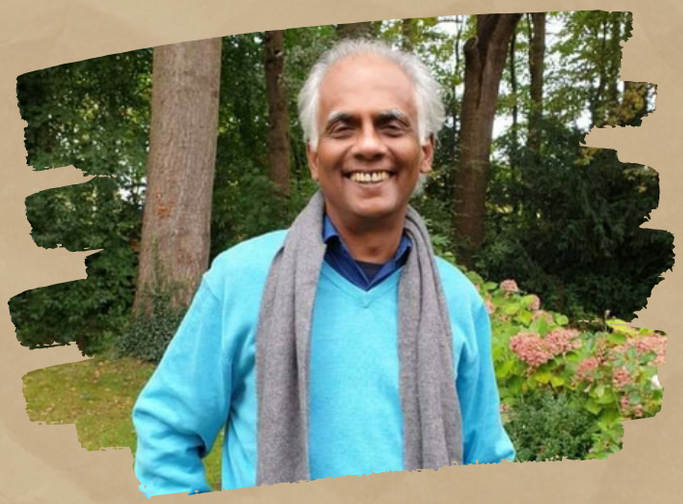
Emptiness as it is

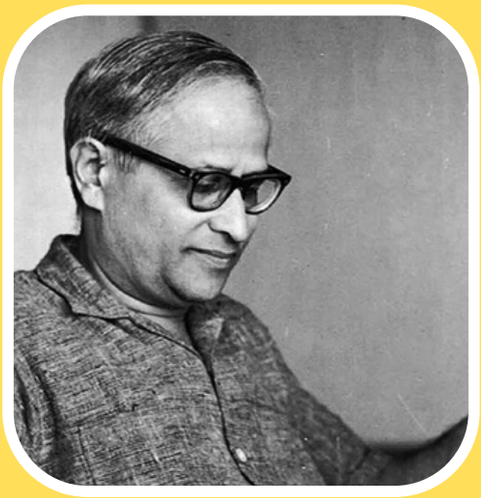


ROY. T

It's plain to be empty
like it often is
it’s light and clear
yet empty
not sleep
Maybe something beyond
where you return every now and then,
before birth, after death,
beyond the ken of the mind.

But with all the pangs of relativity
oppressing her
And me too symbiotically
Though across a gulf
That used to bridge
sometime in the past.

It's amazing I recollect still like some
of those dreams
That you dream
And the emptiness
In which time
We were neither alive nor dead.



Author:
Thi. Janakiraman

About the book:
(GoodRead)

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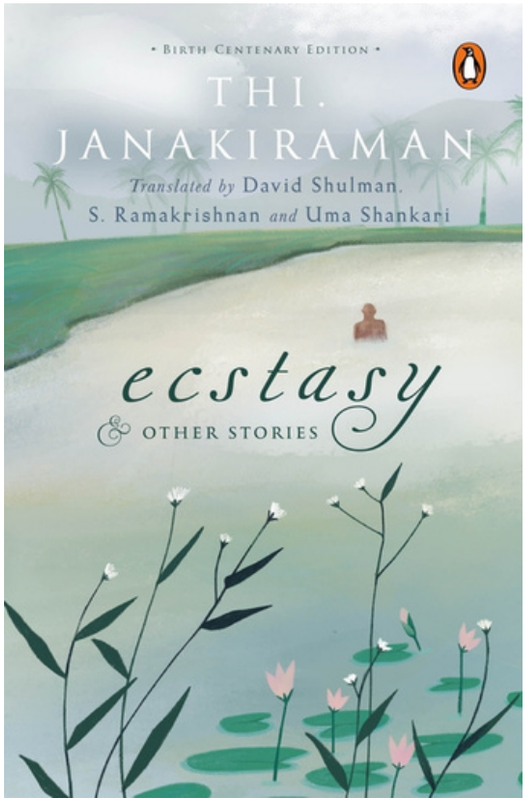

Thi. Janakiraman (ThiJa) was one of the best Tamil prose writers of the twentieth century. The stories in this specially curated collection offer a view of the modernizing Tamil countryside as well as the changing landscape of human relationships. A man builds his reputation based on lies to meet the expectations of his father, a woman desiring tenderness from her abusive husband finds release in an unexpected way, a music teacher is mocked for taking on a lower-caste student, and a drowning cat becomes the centre of attention during funerary rituals. In these and other tales, Janakiraman reaches inside the depths of the human heart and lays bare its contradictory pulls.

Through their brilliant translation, Professor David Shulman and the late S. Ramakrishnan reveal the 'perfect pitch' of Janakiraman's precise, exquisite Tamil. They deftly capture his fluid, sensitive style in idiomatic English, seamlessly rendering the subtle inflections of the original. Prof. Shulman's insightful and affecting introduction places Janakiraman within the long continuum of Tamil literature. There is also a short, beautiful memoir on him, written by his daughter Uma.

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THE OLD TOWN OF

GHADAMES LIBYA

Text by: Kaushik Patowary
Photos: George Steinmetz
(Amusing Planet)

Old town, known as “the pearl of the desert”, on account of its whitewashed buildings, Ghadames is an oasis city in the Sahara desert, c. 462 km southwest of Tripoli, on the border with Algeria and Tunisia. The city is predominantly inhabited by Amazigh Berbers who used to make a living as camel herders and date farmers.

Once an important hub for the passing caravans traveling along trans-Saharan trade routes, the walled Old Town of Ghadames and its vernacular architecture are now listed as a UNESCO World Heritage site and had become a popular tourist destination before the Libyan civil war broke out. >>

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames has a long settlement history beginning at the latest in the late first millennium BC, associated with an ancient “Phazanian” tribe known as the Tidamensi. The Romans, who first invaded Ghadames in the 1st century AD, referred to the town as “Cadymus”, and ultimately incorporated it into the Roman Empire until the 3rd century AD.

Ariel view of the town

During early Byzantine times, the people of Ghadames converted to Christianity, until the Muslim Arab conquest of the 7th century, when the population converted to Islam. >>

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames reached a peak between the 13th and 16th centuries, and became part of the Ottoman Empire from the 16th to the early 20th century, maintaining a uniquely local character throughout the changing times.

The architecture of the Old Town is characterized by locally sourced materials such as mudbrick, lime plaster uncut stone and palm logs. An ensemble that offers excellent thermal regulation, so much so, that the residents of Ghadames, who have largely moved to modern homes outside of the Old Town, return to their old houses in the hot summer months, as they are cooler than the newly built structures. >>

The interconnected rooftops of the Old Town were once used as thoroughfares, and were reserved for women, while the covered alleyways and streets beneath, reserved for men and children, still form a network of shady passageways, protected from the heat of the sun.

After the Old Town was largely abandoned between the 1970's and 1990's, its buildings started deteriorating and even collapsing, prompting a series of restorations from 1999 to 2011, using only traditional materials and techniques, and which have since breathed new life into the Old Town. >>

THE OLD TOWN OF

GHADAMES LIBYA

Your ADD HERE

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames, known as the “pearl of the desert”, is an oasis town in the Nalut District of the Tripolitania region in southwestern Libya.

It is one of the oldest pre-Saharan cities and an outstanding example of a traditional settlement. The town has a population of around 10,000, mainly Berbers, who live in tightly clustered traditional mud-brick-and-palm houses, packed together like a honeycomb.

The houses have a typical vertical architecture - the ground floor is used to store supplies, then another floor for the family, and at the top, open-air terraces are reserved for the women. >>

Your ADD HERE

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THE OLD TOWN OF

GHADAMES LIBYA

Rooftop walkways allow women to move freely, concealed from men's view. Overhanging structures cover the alleys between houses creating an almost underground network of passageways.

Ghademes is an old town. The first records about Ghadames date from the Roman period, when the settlement was known as Cydamus, a fortified city dating back to the 1st century BC. Today it is a small oasis city situated next to a palm grove. None of the surviving buildings date from the protohistoric Berber period, >>

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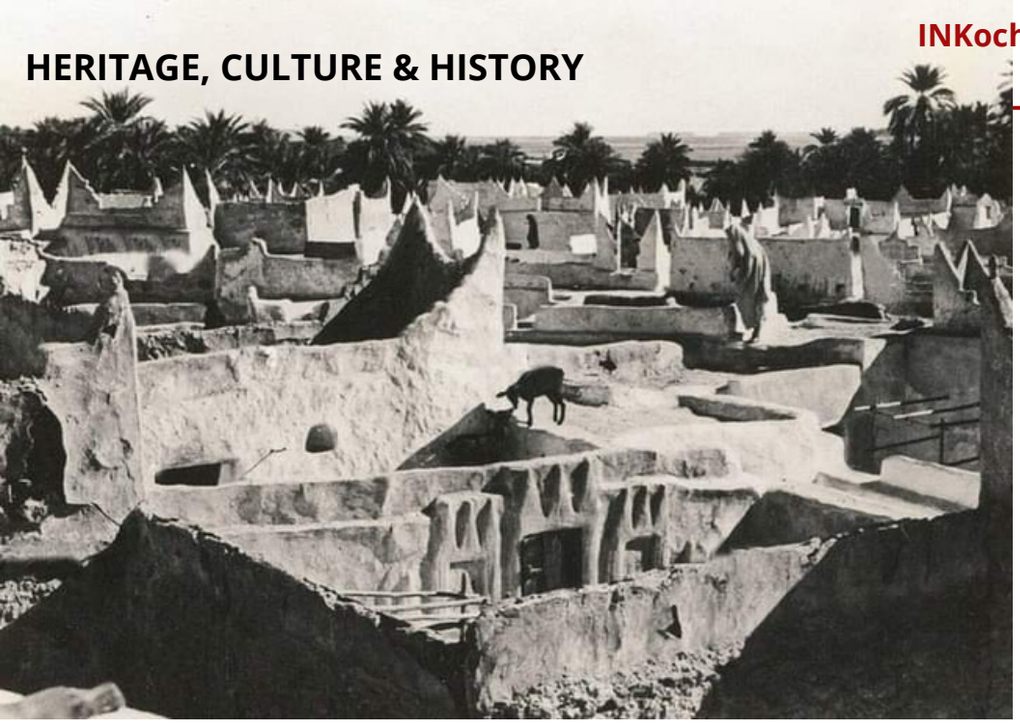

THE OLD TOWN OF

GHADAMES LIBYA

or the period of Roman domination, yet a remarkable domestic architectural style distinguishes Ghadamès from other pre-Saharan cities and settlements stretching along the northern edge of the desert from Libya to Mauritania.

Roughly circular in layout, the historic city of Ghadamès comprises a cluster of houses. The reinforced outer walls of the houses on the edge of the city form a fortified wall. This rudimentary urban enclosure is penetrated here and there by doors and bastions. <>

Bharatpur Bird Sanctuary

One Week One Shot

By:
Sudhir Shivaram

Copper Monkey

Courtesy: Monkey Bar, N. Delhi

Ingredients:

- 60 ml Whiskey
- 60 ml Freshly Squeezed Orange Juice
- 10 ml Passion Fruit Juice
- 10 ml Passion Fruit Extract
- 10 ml Lime Juice
- Handful of Fresh Mint Leaves
- 1 cup cubed ice
- 4 Drops of Angostura bitters
- 1/2 Orange Slice, to garnish

Method:

- 1. Add whiskey, orange juice, passion fruit juice and extract, lime juice, fresh mint leaves and ice into a cocktail shaker.
- 2. Shake well and then pour into a copper tumbler or even a glass of your choice.
- 3. Garnish with half a slice of orange and 4 drops of bitters.

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